

INTRODUCTION TO DIGITAL VIDEO PRODUCTION

M-1001 LAB



KEALAKEHE HIGH SCHOOL

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If we talk about video production, there are 3 to 6 steps, depending on who you speak to, that are vital to your success. However, when we talk about multimedia, there are several more steps to take into consideration. Also keep in mind that just because you are working in video, audio cannot be ignored since it plays a major role in how your message is conveyed.

The standard 3 steps to video production include the following:

- Pre-Production
- Production
- Post-Production

With advances in digital communication and digital technology, the paradigm has shifted from “content consumers” to “content producers”. As a result, we now need to consider how our video productions going to be shared with the world-at-large. Therefore, we now include:

- Distribution

In multimedia, or digital media, we also need to include:

- Research
- Copy/Text
- Additional Media Integration
- Feedback

In a nutshell, the 5-steps would look like this:

1. Research
2. Pre-Production
3. Production
4. Post-Production
5. Distribution
6. Feedback

This manual is geared towards **basic video production** and **basic multimedia development** and will take you through the paces to help you create a successful end-product that can be incorporated into a presentation or technology-enhanced lesson.

So, to begin to work on a video component to a digital media project, we first have to look at, and study, “the B-I-G picture”. In doing so, we formulate a series of questions that will need to be addressed with every phase of development.

While studying “the B-I-G picture”, ask yourselves the following questions:

1. Who is our audience? (Age, Gender, Language, Level of Education, and so on.)
2. When the audience is watching, how will this project begin and how will it end?
3. What is the message you are trying to convey? And are there other methods to convey your message?
4. What does your timeframe look like in order to get to “the B-I-G picture”?

After you have analyzed “the B-I-G picture”, you're going to have to break it down into manageable chunks. These “chunks” are much smaller projects that will all fit together, if they're done correctly. The next set of questions will apply to the more manageable chunks:

1. Do we have access to resources / personnel to help us turn this concept into a reality?
2. What is your “Plan-B”? (Having a “plan-c” is not a bad idea either.)
3. Who in your team can handle various tasks that will lead to the successful completion of said “chunks”?
4. If you need to learn something A.S.A.P., would you know where to get help?

Next, break it down even further by analyzing the video component of your project. Shooting a video is not something you shoot in sequence. It is, however, shot out-of-sequence and later on in post-production put together to tell a story, much like a jigsaw puzzle put together to reveal the image. The following list are items to keep track of when working with video.

1. Shooting schedule
2. Record Keeping / Log
3. Identifying the types of shots needed.
4. Managing the video footage.
5. Selecting the best video clips for your project.
6. Audio – Narration, Music, Sound FX, etc.
7. How many ways to distribute this video? Which formats to output your video to?

In multimedia projects, video is a powerful tool. However, it does not stand alone. It is supported and enhanced by the audio, whether it's a narration or a music selection or a simulated ambiance of the scene. It is further supported and enhanced by any literature that dives further into details that were only touched upon in the video or to elaborate on concepts that could only be spoken of in terms of abstracts due to time constraints.

Multimedia is not about putting the same message on all forms of media and force-feeding it to the public, but rather showcasing a framework for a point-of-view with solid support and information that is all relative yet not repetitive.

Step 1: Research

Having gone through the Q&A phase, it's time to begin with the RESEARCH side of things first. Most of you have selected a topic in which you are familiar with and perhaps even covered the material in one or more of your other classes. This will give you a great point to start from. For the rest of you, whatever topic you select, you're going to have to dig deep and find solid information from reliable and scholarly resources.

It's important to understand that the information you provide the public-at-large be as accurate and truthful as possible. Cross-reference information. Anything that seems to come into conflict, will require additional investigation. You, as “content producers”, have a responsibility to showcase the information in a responsible and informative manner.

Your information should be supportive by FACTS and not OPINIONS. We will return to this portion of your project later on. This is highly important, since the video you produce will be a part of a 20-25 minute micro-lesson – you do not want to waste too much time watching an epic unfold, chew up your time, and you and your team still have plenty to say and do.

When collaborating with a team, communication is essential. So is the sharing of information. Websites such as GoogleDocs, Dropbox and Symbaloo help store and share information you want to share and use.

Part of your research is also to find out music selections that will go with the type of project your working on. Allocating photos, graphics, and so on. If you cannot produce these yourselves, then where can they be acquired?

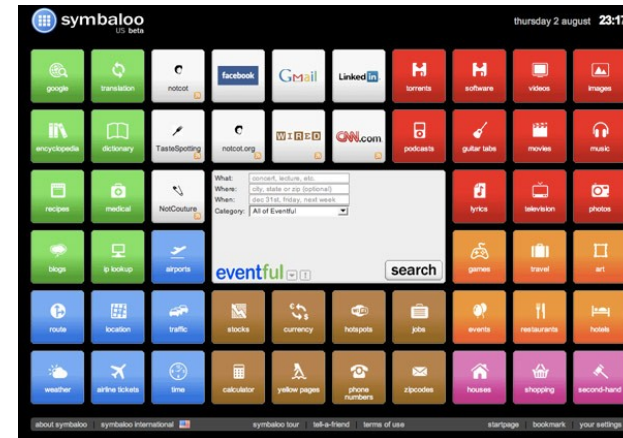


Figure 1: Symbaloo and SymbalooEDU are great sites to store your Favorites/Bookmarks online and share them with others.

Step 2: Pre-Production

Script / Storyboard
Allocating Equipment
Schedules
Personnel
Permits / Permissions / Release Forms

Now you have your research completed for the overall multimedia project and you're going to begin working on your video component.

[Note: At this stage, the more carefully and methodically you plan things out, the smoother and less frustrating the next series of steps will be.]

Writing a script helps to keep you on task. The script may not need to include dialogue, but will have cues on the sort of camera shots you'll need (establishing shot, medium close-up, close-up, etc.), locations on where to shoot, whether or not the shots will be indoors or outdoors, plus a lot more information.

There are several ways to write a script for TV, Video, Film and Multimedia. You can search these on the Internet via a search engine. There is software that will help you to write your script such as Celtx or Final Draft, but you can simply use Microsoft Word, OpenOffice/LibreOffice Writer just as well.

Like any good story, there is a beginning, middle and ending. Your video component will also have these elements. A good script, or “blue print” will bring your project to life. Along with a good script, there is a storyboard.

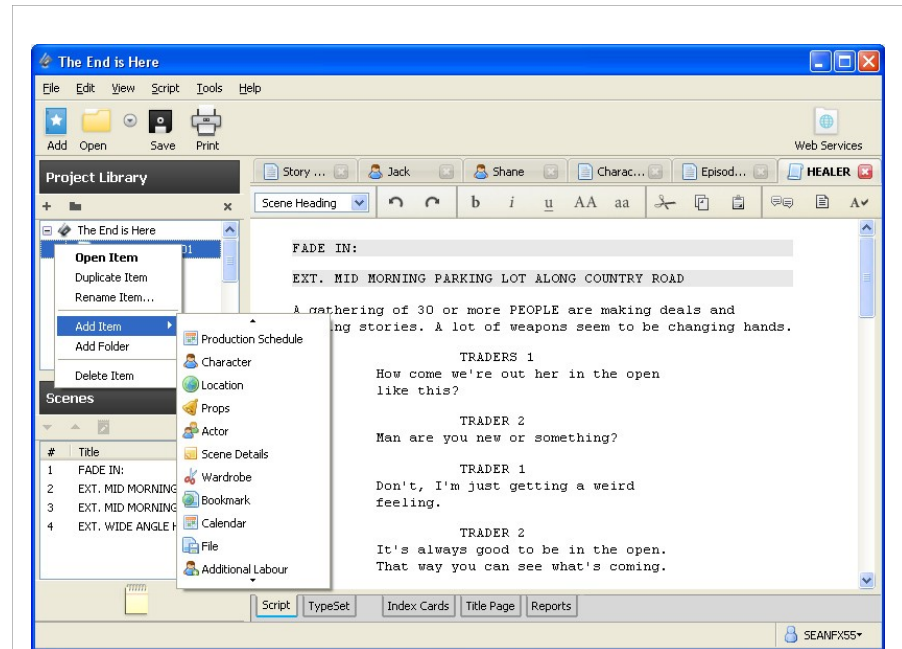


Figure 2:

A sample of a script developed in [Celtx](#) – a free, open source application that can help you to write screenplays, graphic novels, scripts, and more.

A storyboard looks somewhat like a comic strip from the Sunday newspaper. It is a drawing/sketch of a scene you wish to shoot. It is much easier to change something on paper than to shoot it and find that you just wasted your time and now you'll need to re-shoot something different.

Here is an example of what is a storyboard and what does one look like: <http://digitalstorytelling.coe.uh.edu/storyboarding.html>

Now its time to see what equipment you're going to need. Here is a [very] short checklist of items to keep in mind.

- Cameras
 - Digital Still Cameras
 - Video Cameras
 - 16:9 (Widescreen or High Definition = HD)
 - 4:3 (Standard Definition = SD)
 - Tapeless / Memory Cards
 - Tape
- Tripods / Cranes
- Lighting Kits
 - Reflectors
- Audio Equipment
 - Microphones
 - Portable Mixers
 - Digital Audio Recording Devices
- Video Editing Platform
 - Mac
 - PC
 - Linux

- Video Editing Software
 - Sony Vegas Pro
 - Adobe Premiere Pro
 - Avid
 - Final Cut Pro
 - Lightworks
 - KDenlive
 - OpenShot Video Editor
 - i-Movie
 - Windows Movie Maker

Gaffer's Tape (Duct Tape)

- Personnel
 - Additional Crew Members
 - Actors

Permits / Permissions / Release Forms

At this stage, its time to begin scheduling the items you wish to video record. These items may include interviews, lectures, locations, activities and events. Or, are you planning to do a re-enactment? In some instances, you may be required to set-up appointments for you to come in and shoot. Others will require permits which do not necessarily happen over night. Release Forms will also need to be handed out, signed by the parties involved and kept on record. Again, this all takes time and personnel.

When setting up a schedule, its important that every member of your team has the same schedule so miscommunication can be averted.

Your crew or team should consist of a wide variety of specialists that collectively is your primary knowledge base. These are the people who possess knowledge, skill and ingenuity that will need to be tapped into in order to produce a high-caliber production. If you do not have specific specialists in your group, you'll need to be both creative and savvy enough on how to best allocate such personnel or gather the information yourself. (Of course this means there is much more work for you at the RESEARCH level.)

Any time you are going to shoot in any location, it's always a good idea to ask first if shooting is allowed. If you require a permit, then you'll need to find out where to get one and how much is it going to cost you. These take time to process, so you'll want to give yourself ample time to ensure you have your permit prior to having your cameras roll.

The same applies to getting permission to shoot or booking an artist, or giving Release Forms and getting them back. Why? Simply put, you do not just place someone in front of a camera without signed documentation that you have their permission to record their likeness.

You will also need to check if any music, graphics, photos, etc., will require you to get permission to use these in your project and/or if there are fees attached to using such material. If you are to produce your own content (shoot your own photos, create your own music, design your own graphics, etc., you'll need to schedule all this and have it created simultaneously while you are shooting your video during the next stage of the project.

Step 3: Production

How-To Set-Up a Shoot

Lighting

Audio

How-to Shoot An Interview

1.0 - How-To Set-Up a Shoot

With the Pre-Production completed, you now move into the Production stage of your project. This is where you will shoot all of your content that will then be edited down into a final project.

Production, itself, requires a 3-step process: 1) Set-Up, 2) Shoot, and 3) Strike Down. All of these require a variety of time to get things squared away. Use your judgment. You DO NOT want to walk in the door and expect to be ready to shoot immediately.

On many shoots there are other factors to consider, such as: location; camera position; lighting; and audio. For Set-Up, you want to give yourself enough time to have the equipment in place and tested. You'll then want to have a final word with your team just prior to shooting.

Shooting video requires communication. The less experience the team has with production, the more communication is required. Conversely, the more experience the team has with production [and each other], the less communication is required.

Here are some rules to consider when shooting (video recording) a project:

a) Never power-up your camera and beginning record immediately.

Always record about a minute of footage, just prior to yelling “Action!”

b) At the end of a scene, the Director yells, “CUT!” Make sure you record about another minute afterwards. This helps to insure that your [good] footage does not end abruptly.

c) When shooting outside, keep the sun either behind you or off to one side. If what you want to shoot happens to be in the same direction as the sun, come back at another time during the day. This will give the sun time to move from its current position and you can get your shot.

d) Decide on the style of shooting you're going to do and be consistent with it. Will you shoot Film-style or Documentary-style? Film-style is steadier, less shaky-cam and no on-camera zoom ins or outs. Documentary-style is much more shaky-cam and may have on-camera zoom ins and outs.

e) Unless you are recording a “LIVE” event, you should plan to shoot a scene several times til you are satisfied with the scene itself. “LIVE” events can only be recorded while they are happening and there is no “take-2” - if you miss, its gone!

2.0 - Lighting

For better looking video footage, it's wise to shoot under well lit conditions. Granted, this may not always be the case. Many of today's cameras will allow you to open the iris on the lens to let more light in but this may not always help your situation since this may also cause your video to have somewhat of a grainier look to it. If this is the look and feel you are trying to achieve, then go with it.



In many cases you will need additional lighting. Lighting helps to set the mood or tone of the video. Light can be used to sculpt a look of a subject. Use light for dramatic emphasis or shock value. Light can invoke an emotional state depending on the “color temperature” of the light. “YES”, color does have a temperature. Additional information on color temperature can be found on the Wikipedia site - http://en.wikipedia.org/wiki/Color_temperature. You can use color temperature to your advantage by selecting a time of day in which to do the actual shoot.

An overcast day is ideal for a shoot, since there is an absence of hard shadows. Photographers use various times during the day known as “Magic Hours” or “Golden Hours” to achieve a stylized

look and feel. These particular times of the day are usually the hour after sunrise and the hour before sunset. Videographers and Cinematographers can also use these timeframes. More on the photographers use of “Magic Hours” and the challenges these timeframes themselves pose can be found here: <http://www.advancedphotography.net/secrets-shooting-golden-magic-hours/>

In a studio environment, 3-point and 4-point lighting can be utilized. But in the field, and with no budget, you may have to rely on ingenuity, innovation and some savvy thinking to pull off a great photo or video clip – even if it's just a “talking head”. Some things you can create yourself are known as “reflectors”.

The purpose of a 'reflector', as the name implies, is to redirect or bounce light that is coming from one direction and use it to relight a subject from another direction. Something as simple as aluminum foil or oak tag paper or foam core can be used as reflectors. For light sources, a big, powerful, heavy-duty flashlight with several coffee filters taped to the front of it can give you a diffused (softer) light. Or, use it with a reflector to softly light up the subject.

3.0 - Audio

Sound is vital to a production. To test this idea, watch a comedy sit-com or a horror movie with the sound off and you'll notice a that without sound, the visuals do not carry as much power as when the sound is up.

When recording sound in the field, keep in mind that the environment is going to compete with your scene. Meaning, ambient noise from your environment will also be recorded and mixed in with any dialog you may be trying to record. So, consider location when you are planning your shoot.

Your video camera will record sound – so, its good practice to have the subject in front of the camera “project” and speak with assertiveness rather than have a casual conversation in front of the lens.

In the event that the subject flubs their lines, audio recorded a minute before yelling, “ACTION!” can replace any audio that may be considered inappropriate during the Post-Production or Editing stage. A Voice-Overs, or V/O, are Narratives heard over the video portion can be added during the Post-Production stage as well.

Whether you're working in the field, at work, at home or in a studio setting, a good microphone can make a difference to the quality of the production. Microphones come in all shapes and sizes as well as for a number of situations.

Here is a list of microphone manufacturers:

http://en.wikipedia.org/wiki/List_of_microphone_manufacturers

To get a basic understanding of what various microphones can do and what they are best suited for, here is some information on

microphones:

<http://en.wikipedia.org/wiki/Microphone>

Prices for purchasing microphones run a range from \$10 to just north of the \$1,000.00. Keep in mind, the lower the price, the more likely the quality of sound that the microphone will produce may be below satisfactory quality. Microphones can either be connected to an audio console, or a mixing board via a connection known as XLR (XLR stands for Ground, Left & Right due to the 3-prongs in the connection); 1/4” phone plug (like those found on bigger set of headphones); mini plug (such as those ear-bud headphones); and more recently USB and FireWire.



Now, if you find yourself in need of a microphone and the clock is ticking, here is a quick fix – the quality of the audio will not be the BEST but will be just adequate. Take you ear-bud headphones (or any headphones) and plug them into the Microphone Input / Line In of your computer.

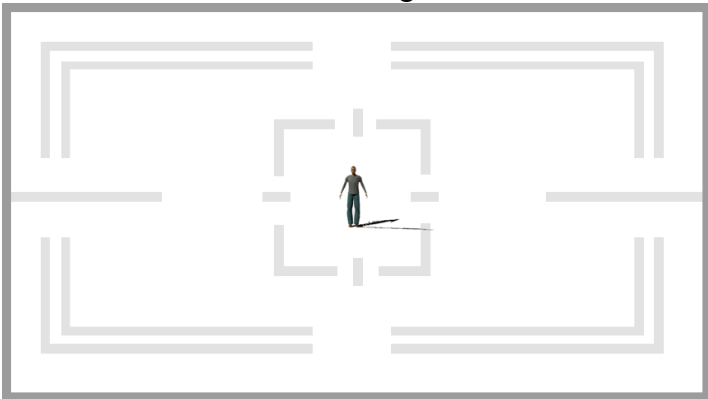
This link will show you how-to set-up your headphones as a microphone on a Windows-based computer:

<http://www.youtube.com/watch?v=dSCABLqUyvI&playnext=1&list=PLCEF41C89AE516AD4>

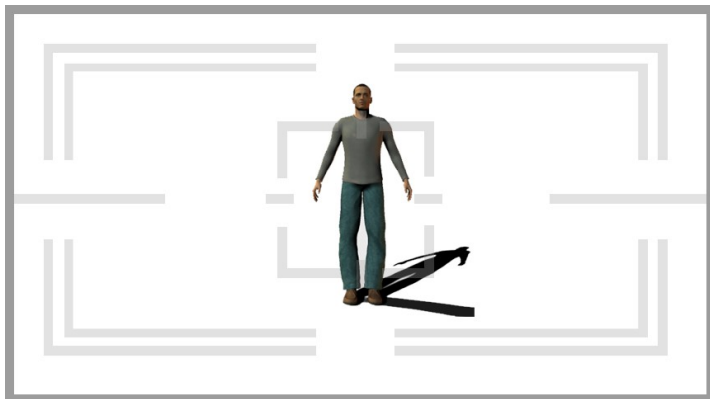
4.0 - How-To Shoot...

For best results, you may want to set your camera on a tripod or on something solid of a significant height and frame your shot up. There are a number of shots that cinematographers and videographers use to tell a story or convey a message. The following pages will illustrate the types of shots that are commonly used in Film/TV/Video.

Extreme Long Shot = XLS



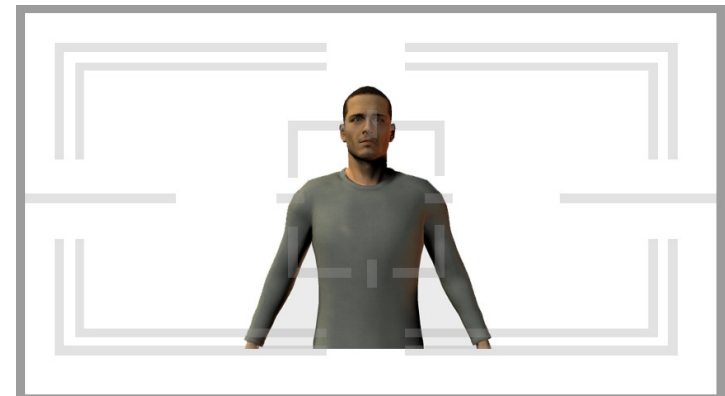
Long Shot = LS



Medium Long Shot = MLS



Medium Shot = MS



Bust Shot = BS



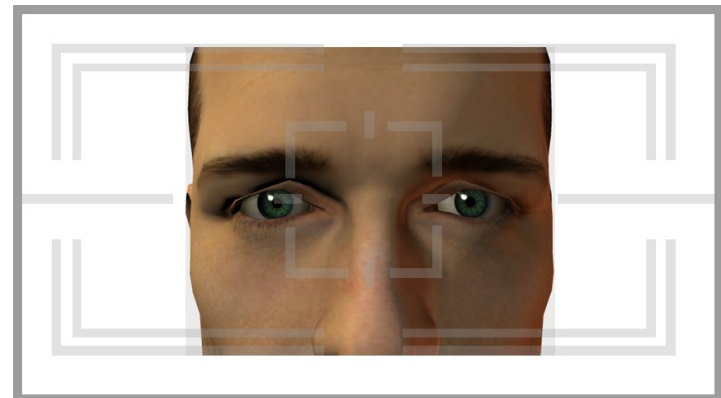
Close-Up = CU



Head-and-Shoulders = H/S



Extreme Close-Up = XCU



2-Shot



Worm's-Eye-View



Bird's-Eye-View



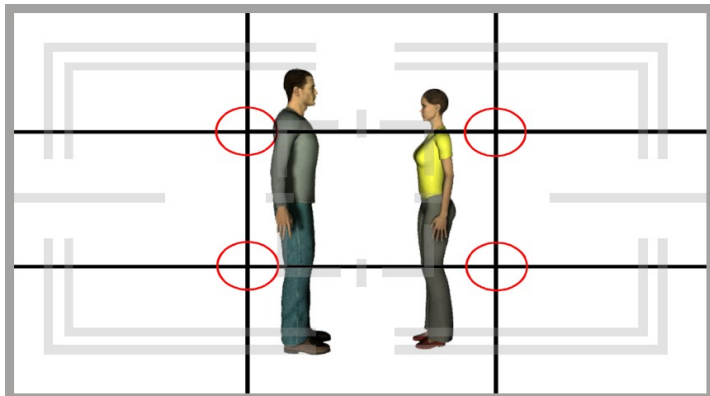
Over-The-Shoulder = O/S



Over-The-Shoulder = O/S



4.1 - The Rule of Thirds -



Rule of Thirds -

This means that you compose your shot accordingly. People's eyes tend to migrate towards the action. If the action on screen is off-center, it gives the impression that something else is going to enter the scene from the direction that appears to be empty.

4.2 - An Interview

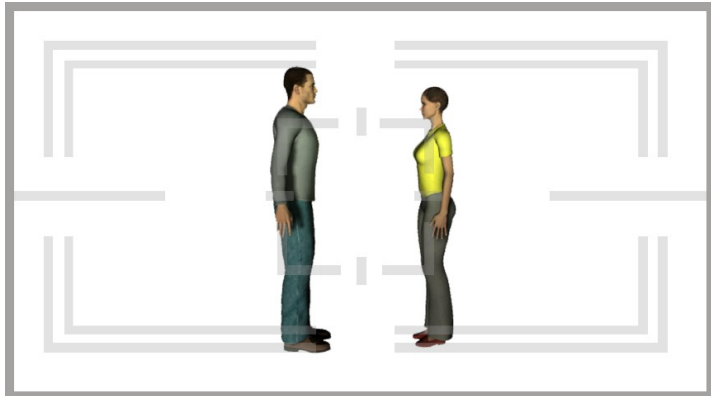
We have all seen how interviews look on TV, but have you taken the time to dissect an interview?

On large budget productions, you may have multiple cameras. The reasoning behind this is that the person being interviewed is probably an important individual with a busy schedule. Therefore there is no time for additional takes or “do-overs”.

In this scenario, Camera-1 captures a 2-shot and remains on the pair at all times. Camera-2 is on the Host/Interviewer and Camera-3 is on the Guest or the person being interviewed.

Chances are you are going to be on either a string-budget or a non-existing budget. If this is the case, we can still produce quality work with a single camera. Single Camera is a Film-style technique of setting up the camera to record the same scene from multiple angles or points-of-view.

In this section and for this workshop, we are going to focus on Single Camera productions. The following pages will illustrate how-to set-up and shoot an interview.



First, set-up your camera to record a 2-shot of the interview itself and have them speak among themselves.

It doesn't matter if they are sitting or standing.



They should continue to talk among themselves while you gather some footage. This footage will come in later on if you need to “cut away” and break away from the back and forth Q&A session. At this point you can start your interview with a basic introduction of Host and Guest.

Now, set-up your camera to the next position behind the Host and frame-up the Guest who is about to answer some questions. The purpose behind this is to get the initial reactions of the person being interviewed. Your shot should look similar to the following illustration.



This is known as an “Over-The-Shoulder” (O/S) shot. As you can see, we have framed up the person being interviewed in order to get his initial responses.

From this “Point-Of-View” (POV), the Host should ask all the questions needed for this interview.

If you notice that a specific question is a vital or important one, you may want to zoom in a bit and get a tighter close-up of the Guest.

IMPORTANT #1:

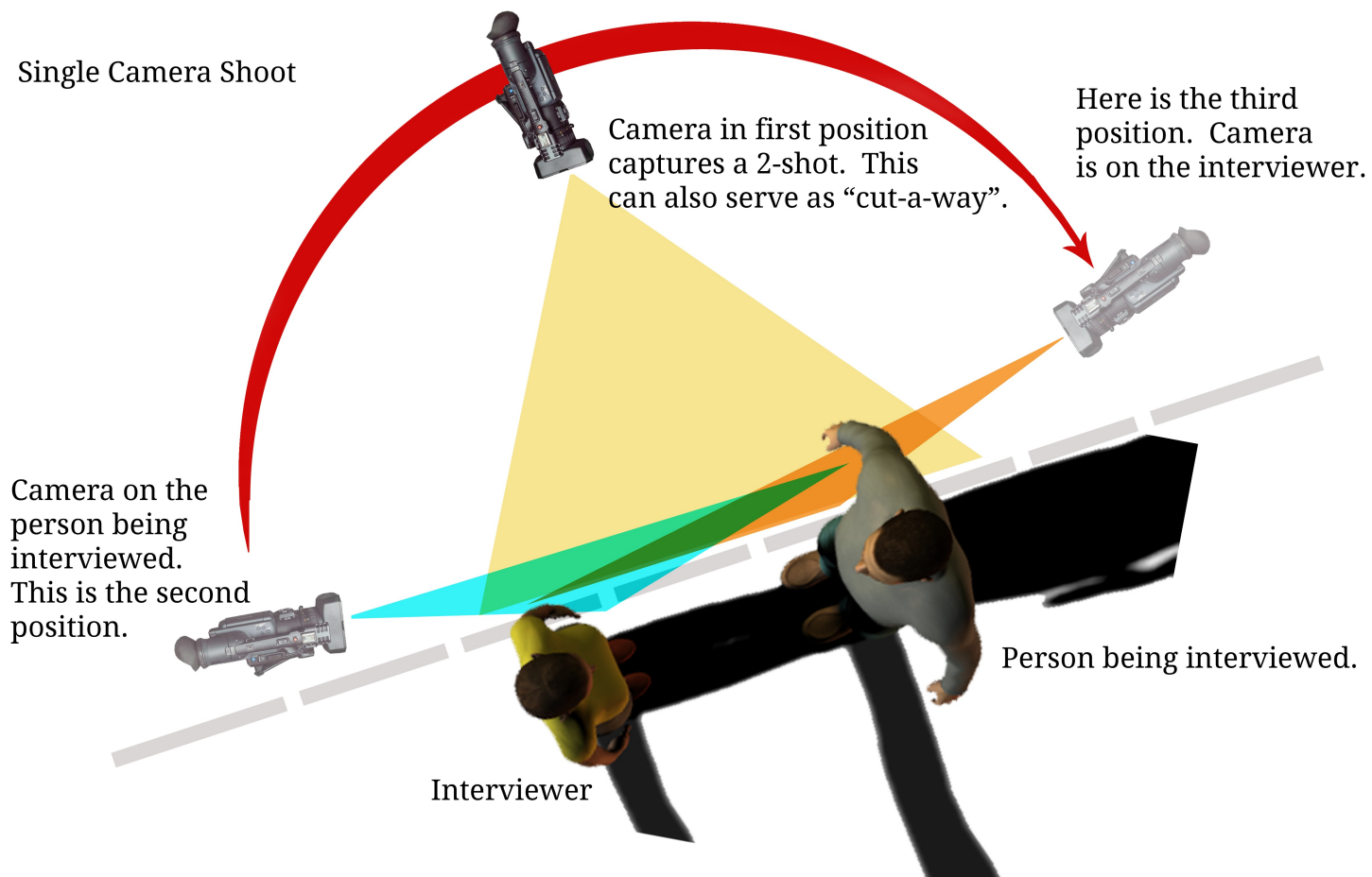
Remember to tell your Host and Guest to pause after every question and every answer. This will benefit you during the editing process.

Once the interview is completed, you can move the camera to the next position behind the Guest.

4.3 – The 180° Rule



There is a “**180° Rule**” which needs to be observed when setting up at the new position. For some clarity on what this rule entails, please see the following illustration on the next page.

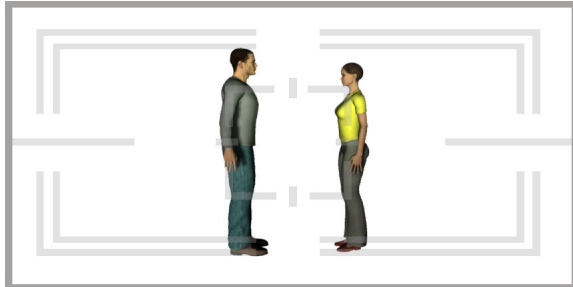


180° Rule - (Bird's-Eye-View)

The camera is moved around an arc of 180°. This means, that the camera while shooting “Over-The-Shoulder” or “O/S” behind the Host's left shoulder to capture the expression and responses from the Guest or person being interviewed. Afterwards, the camera is then set-up for an O/S behind the Guest, it's over the right shoulder that appears in the scene and the Host then repeats – slowly – the questions in sequence.

Your RAW footage from the interview may look similar to the following storyboard:

[1]



[2]



[3] Answer #1



[4] Answer #2



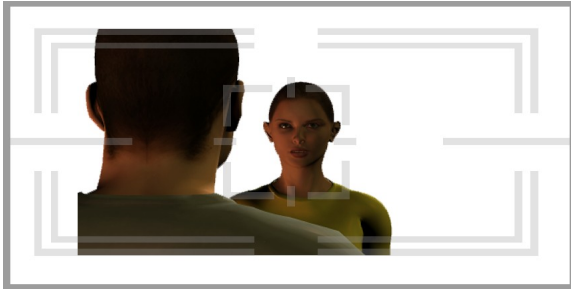
[5] Answer #3



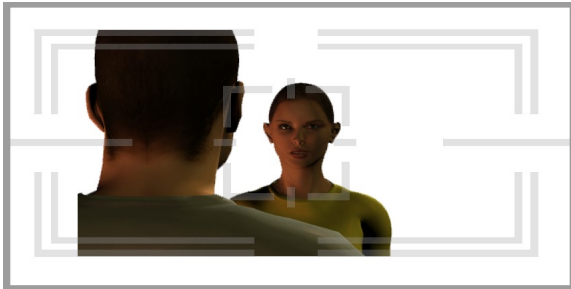
[6] Closing comments and good-byes.



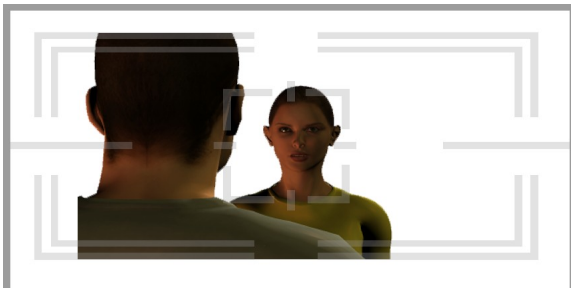
[7] Question #1



[8] Question #2



[9] Question #3



[10] Closing comments and good-byes



IMPORTANT #2:

After you have shot the entire interview DO NOT turn off the camera!!! With everyone still in the room – standing very still – record another minute or two of room tone or environmental ambiance.

Step 4: Post-Production

Transfer your Footage
Set-Up to Edit
Editing
Working with Audio, Music & Narration
Save your Work
Render & Export

1.0 - Transfer Your Footage

Now you have shot your project and need to get it edited so you can incorporate your video into a presentation, uploaded to sites such as YouTube and Facebook or burn copies for your friends and family.

The first thing to do is to transfer the footage from your camera to your computer. Some older cameras may have some sort of tape. This will require some additional hardware that will allow you to connect the camera or VCR to your computer so you can then begin the editing process. For some you can use either Firewire, (a.k.a. IEEE 1394 and iLink) or a USB cable, while for others, you may need to set-up a Dazzle. (See image on the right.)

There are also cameras that will record directly to a DVD. This may require some software to open and extract footage to your computer.

Newer cameras will either have a memory stick/card or will simply record video directly to an internal hard drive. Cameras such as the Flip Camera plug directly into your computer so you can easily access the footage.

Dazzle Video Creator



Flip Cameras



2.0 - Set-Up to Edit

Editing video can get messy in terms of file management. Its good practice to organize your files prior to editing. This in turn will help you locate specific video clips, images, music selections and so on. Below is a sample of how I manage my folders for a two-day shoot. I begin with a folder and name it for the project I'm working on and include the date in the folder name. Sub-folders are created and nested inside other folders.

- > Video Workshop - 03-25-2011
 - > RAW Footage
 - > Day 1
 - > Camera 1
 - > Camera 2
 - > Day 2
 - > Camera 1
 - > Camera 2
 - > Timelines (From my editing software)
 - > Photos
 - > Graphics
 - > Titles / Slates
 - > Audio
 - > Voice-Overs / Narrations
 - > Sound Effects
 - > Music Selections
 - > Effects
 - > Test Versions
 - > Final Versions
 - > Renders
 - > AVI (Uncompressed)
 - > MP4 (Mobile Devices)
 - > FLV (Web-Based Version)
 - > MPEG-2 (DVD Quality Version)
 - > Notes / Documentation / Logs

I've been editing professional video for more than 2 decades and this system works for me. The sample to the left is just my way of working on a project. There are other ways also. Find a system that works for you that is more than just a folder with everything in it – because it will be a nightmare to find anything.

After you have set-up your folders, gather all the material you're going to need to do the edit. This includes getting photos, graphics, titles, music, sound effects, etc. and placing them into your folders. Once that is done, you're ready to edit your project.



3.0 - Editing

This is the process where you piece together your footage to tell a story - a digital story.

Begin by opening up your editing program and bring in your footage. There are several methods to doing this depending on your software. Methods include: Import a video clip or a file; Add a Clip; Open a Clip; Upload a Clip or file, and so on.

Many editing software packages allow you to “drag-n-drop” a video clip onto a Timeline. The purpose of the Timeline is to guide you along and help you to place your clips in a sequential order that tells your story. The Timeline has a variety of tools to help trim a scene down or delete* a piece of video that is useless.

You may also have tools available that will allow you to properly correct the color of the video. This is known as “Color Correction”. Perhaps you want to turn your video into a black-n-white movie or add sepia tone to a flashback or just make the colors “POP”!

Timelines also give you TIME. So you can edit your video precisely to the frame if not the second. And to be precise, you may need to zoom in and out of the Timeline itself. Within the Timeline, you will also be to adjust, tweak, add or delete* audio from the video. Your Timeline will also allow you to do Transitions and Effects between scenes as well as to any text you add to your video.

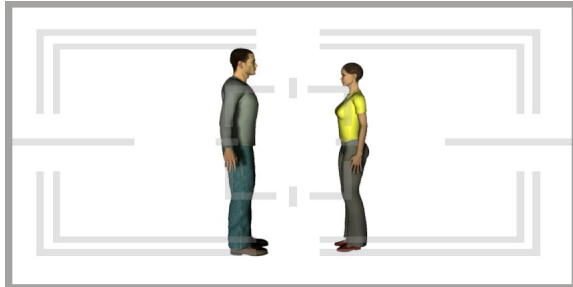
*Digital [Video] Editing, a.k.a. Non-Linear Editing (technically the industry name for editing video) is non-destructive. Meaning, that if you edit and delete something, it's only gone from the Timeline or from the software's interface, but still remains on your hard drive.

IMPORTANT #1:

It is crucial that you save your work often! In the event the software freezes up on you or the computer needs a hard boot, you won't lose so much of your work. This happens in the industry and the only way some people get it is to experience the frustration.

Save your work in the format that is native to the software you are editing on. Good practice is to save 2 or 3 versions of this native file in 2 or 3 different locations. (i.e.: Large Jump Drive; External Hard Drives; Online in “The Cloud”; etc.)

As you edit your video or in this case our interview, you should see it taking shape and your end result should look similar to the following illustration:



[1] Opening shot



[2] Interview begins



[3] Question #1



[4] Answer #1



[5] Question #2



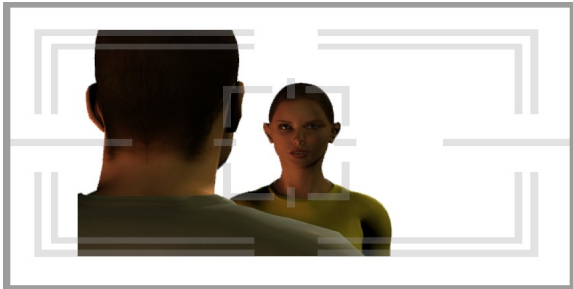
[6] Answer #2



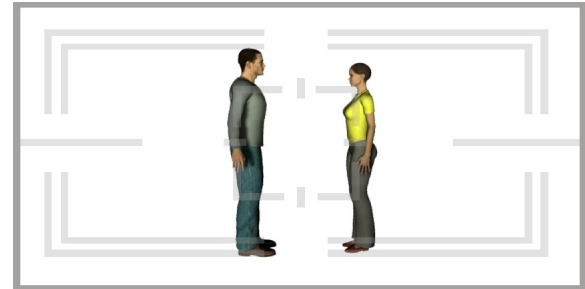
[7] A quick “cut-away”



[10] Closing commentary...



[8] Question #3



[11] ...continued. Closing shot



[9] Answer #3

4.0 - Working with Audio, Music & Narration

OK, so you're working with the audio that was recorded along with your video and find that the quality of the sound is terrible. You're ready to go into a panic state. DON'T!!!

When working with digital media, you need to be flexible and think on your feet. If you have shot video footage of someone explaining the Water Cycle while standing in front of a visual and the audio does not meet your standards, you have a couple of options:

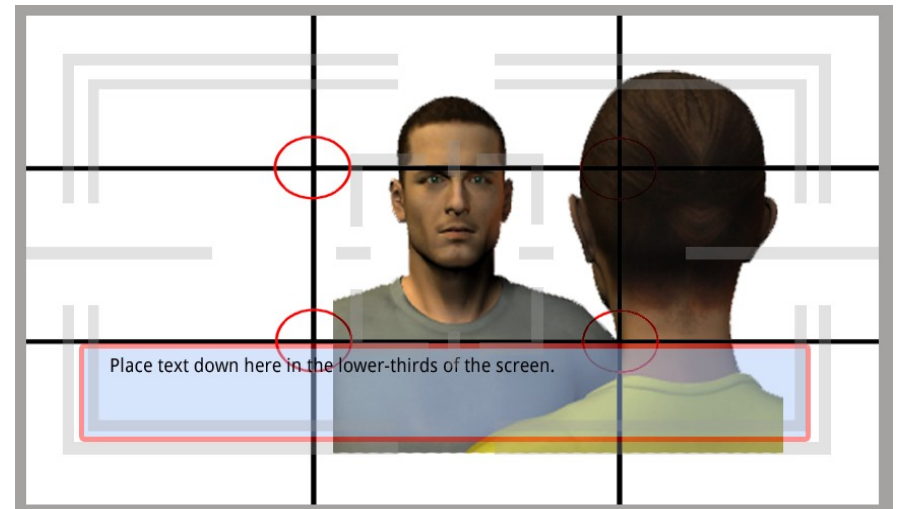
Option – 1: Re-shoot just the visual and add your voice or that of the presenter while editing as a voice-over.*

Option – 2: If there is a photo of the visual or a similar one online [that is copyright-free] or one that you can get permission to use, then bring it into your editing software. You can then record the vocals separately and bring them into your editor. Don't worry if the vocal track is longer than the photo. You can always stretch the image across the voice track.

In the case of our interview, if the Q&A is audible but not so clear, you can type out the Q&A in the lower thirds of the screen. (See the following image to see what lower-thirds look like.)

*A **Voice-Over** is when one records a narrative that accompanies a set of visual images (i.e.: Photos; Images; Animation and/or Video).

(See "**Step 3: Production / 3.0 - Audio**" on page 11 for information on Audio.)



Music is a vital part of any video production. The right piece of music can make or break your project. The mistake made by many is to use popular music simply because it “fits” with the visuals. However, there are copyright issues, licensing fees, legal paperwork, attorney expenses and so much more involved that by the time you paid for that one piece of music, you may find yourself broke.

Adding music to your project shouldn't break the bank. There are FREE music [and sound effects] libraries available online. Many come in the form of Podcasts.

A podcast is a professional sounding audio file. These files can be created by anyone and distributed [and downloaded] for FREE. Many of these free podcasts come with a license – READ the license carefully! It will tell you whether or not you can use that composition in your project. Podcasts cover a broad spectrum of topics such as, but not limited to, unsigned bands or solo artists;

movie reviews; a talk-show no one in the “mainstream” has ever heard of; news; sporting events; and more. Nothing is off-limits and the language can be very colorful since there is no FCC License Fees to hinder you.

When working with podcasts, if given the option to use MP3 or a WAV file, go with the WAV file. The sound quality of a WAV file is fuller and much more robust. A WAV will give you full harmonics whereas an MP3 is very restrictive due to its heavy compression.

You may opt to create your own music for your project. Keep in mind that its going to take some time to compose, record and edit your composition into your video. However, if this is the route you wish to follow, below are some useful links.

To compose, record, mix and edit, the following programs can help:

Audacity - <http://audacity.sourceforge.net/>

Hydrogen Drum Machine - <http://www.hydrogen-music.org/hcms/>

LMMS - <http://lmms.sourceforge.net/>

Note: If you need help in working with any of the programs mentioned above, go to YouTube and type the name of the program you wish to learn followed by the word, “Tutorial” and someone has probably created the video to help you get started.

For Sound Effects, try these websites:

Flash Kit - <http://www.flashkit.com/soundfx/>

Free Sound - <http://www.freesound.org/>

PacDV - <http://www.pacdvd.com/sounds/>

If you are going to record a narration, then you'll need to look around for a very quiet and somewhat isolated area to record your voice. A good microphone can also help you to produce a better sounding narration, but in the event that you do not have one handy,

It's good practice to have your material written down rather than trying to improvise on the fly. Read your material several times before you begin recording in order to practice getting the timing of your project down. Once you begin your recording, do not be surprised if you have multiple versions of your session. While you're recording multiple sessions, it's also good practice to keep a log or journal entry of which session was better and which one was “useless”.

(See "**Step 3: Production / 3.0 - Audio**" on page 11 for information on how-to set-up a microphone using earphones.)

5.0 – Save Your Work, Render & Export

Once your project is completed, you'll need to save it. Again, save the project in different locations, in the event one is accidentally deleted, or becomes corrupt you'll still have access to other versions.

Next, you may need to do a RENDER prior to EXPORTING it into a format that is much more universal, such as an MP4, MOV, WMV, MPEG-2, etc. The rendering process can take some time to complete. This also depends on the type of hardware you have in your computer. Rendering a project means that it will now generate a finished (or semi-finished) project.

When you EXPORT the file, you are making it available to be seen in any media player – VLC, Miro, Windows Media Player, QuickTime Player, Flash Player, DVD player, mobile device and so on. While it is possible to view, say, an MPEG-2 file on your computer, its not practical because this format needs to be burned to a DVD. Other formats, however, maybe ready for distribution via other means.

Step 5: Distribution

This simply means, how will your project be shared with others. If you exported to an MPEG-2 file, then you can always have this file and burn as many DVDs as you need them. If you choose to export to an MP4, it is possible to send this file to a mobile device or hosted on a website for others to login and download.

Before you begin creating multiple formats for mass distribution, you should think about how your project is going to be viewed even before you start recording your project.

Determining what the final outcome of your video will be at the beginning will save you time and frustration. For example, knowing your video will be used in, say, a classroom presentation before shooting it means you can render and export to an MP4 or FLV format – which can be saved to a jump drive or in online storage space. Whereas, if you wanted to create DVDs, you have to take into consideration rendering to an MPEG-2, then using DVD Authoring software, design the interface, add your MPEG-2 file and let it render again to produce the final product.

Step 6: Feedback

If your video project is a key component to a much larger project, its good practice to create a feedback form for your audience to fill out and hand back to you. This is usually done by film director when they offer private screenings to a limited number of people. Based on the publics' feedback, directors and producers will go back to tweak or re-edit a project in order to maximize its appeal with the audience.

This can be done a questionnaire that is handed out or electronically where the public goes to log onto a website, fill out the form and submit it. The information can help you to produce a higher caliber project the next time around.

Formats

AVI - Audio Video Interleave, is a format that saves your video in nearly a RAW state. Meaning, this is uncompressed and the resulting file will be massive when compared to the other format mentioned here. One second of uncompressed video is approximately 3MB. Its also never a good idea to store video, especially AVIs on the same hard drive as your files and programs.

MPEG - An international standard for encoding and compressing video images. Moving Picture Experts Group

MPEG-2 – This is a format used to produce a professional DVD. Every Hollywood studio that puts out films will use this format for their DVDs.

MPEG-4 (or MP4) – A format used for mobile devices. Small file size and great quality have made this a popular format.

SWF - ShockWave File are mostly used in online video games.

FLV - Flash Video requires the Flash Player plug-in.

WMV - Windows Media Video from Microsoft to be used with their Windows Media Player

MOV - QuickTime Movie from Apple requires the QuickTime Player in order to view these files.

DIVX - Used in streaming online video.

The following two media players can be used in place of the QuickTime Player and Windows Media Player.

Miro - <http://www.getmiro.com/>

VLC - <http://www.videolan.org/>

Resources

Save Favorites or Bookmarks online -

Symbaloo - <http://www.symbaloo.com/>

SymbalooEDU - <http://www.symbalooedu.com/>

Media Converter -

SUPER - <http://www.erightssoft.com/SUPER.html>

Scripts & Storyboards -

Celtx - <http://celtx.com/>

LibreOffice - <http://www.documentfoundation.org/>

OpenOffice - <http://www.openoffice.org/>

Image & Photo Editors -

Aviary - <http://www.aviary.com/>

GIMP - <http://www.gimp.org/>

Paint.Net - <http://www.getpaint.net/>

Pixlr - <http://pixlr.com/>

Sumo - <http://www.sumopaint.com/home/>

Audio Recording / Voice Recording -

Audacity - <http://audacity.sourceforge.net/>

Audio Recording / Music Creation -

Aviary - <http://www.aviary.com/>

Hydrogen - <http://www.hydrogen-music.org/>

LMMS - <http://lmms.sourceforge.net/>

DVD Creator -

DVD Styler - <http://www.dvdstyler.de/en/>

Notes